

THE RCM MAGAZINE



Volume
XXVIII

1932

Number
1

THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth, but the Spirit giveth Life"

VOLUME XXVIII. No. 1

MARCH, 1932

CONTENTS

	PAGE
EDITORIAL	3
DIRECTOR'S ADDRESS (EASTER TERM, 1932) ...	5
THE QUEEN'S BAND	10
<i>by</i> THE DIRECTOR	
UNMUSICAL APPRECIATION	10
<i>by</i> GUY WARRACK	
THE ROYAL COLLEGIAN ABROAD	13
OBITUARY	21
THE R.C.M. UNION	22
COLLEGE NOTES AND NEWS	22
MEDITATIONS IN THE PARRY ROOM	25
<i>by</i> J. LEWKOWITSCH	
ON FIRST LOOKING INTO MISS DARNELL'S BUFFET	26
<i>by</i> DOROTHEA ASPINALL	
REVIEWS	27
OPERA AND DRAMA	31
COLLEGE CONCERTS	33
THE R.C.M. PATRON'S FUND	36
A.R.C.M. EXAMINATION (DECEMBER, 1931) ...	37
THE TERM'S AWARDS (CHRISTMAS TERM, 1931) ...	37
LIST OF DATES	38

THE R.C.M MAGAZINE

VOLUME XXVIII

No. 1

EDITORIAL

THE chief professional difficulty in any musician's life is keeping his music. Cabinets have been devised with neat labels on the shelves to prevent oratorios getting mixed up with violin sonatas ; ordinary book-cases have been converted to musical uses ; piano stools have been invented in which deep recesses are concealed to engulf forgotten piles of sheet-music. But no one has yet hit on a really satisfactory piece of apparatus for the purpose. The cabinet system enables one to know where to find what one wants, but it is open to the fatal objection that one must put everything back in its proper place, a whole-time job in itself. The so-called "open-access" system of book-shelves has the same drawback, and the further one of amassing dust. Against the piano stool method the objection is not so much practical as æsthetic : open one of these lids and what one finds is inevitably a volume of Scotson Clark's marches, a vocal score of *The Geisha*, and various tattered songs like "Two Eyes of Grey" and "The Soldiers of the Queen," minus their covers and last pages. The simplest and most effective library method to my mind is to pile it on the piano. Anything can be found at once, for if it is something one has been using lately it is near the top and if it is something one has not used for a long time it is near the bottom. It is a clean method, too : the top piece protects all the rest and may itself be occasionally dusted. Everything is handy, and one soon comes to know it all by sight. Organists who use it will find that it solves the eternal problem what to play for a voluntary : take the top thing on the pile on the left of the stool and when it is finished add it to the pile on the right ; in that way any noticeable repetition of standard works is avoided. Only the young and physically powerful singer binds his songs into volumes.

I recommend this admirable and well-tried system, not so much from personal experience as from the observation of a far greater librarian than I at work in a far greater library than my own. Mr. Goldie, of whom we are all thinking with sympathy now, has

for many years produced on demand everything that anyone could possibly want from a huge and scattered library which is ever and anon being increased by bequests of additional copies of the *Hymn of Praise*, the songs of Chaminade and Romburg's symphonies in duet form. The College library simply *could not be run* on any system of classification. There is, to mention only one of several prohibitive difficulties, the fact that publishers always issue their wares in sizes which are just too big to go on the shelves set apart for their reception. If you collect operas, for instance, you find that the ideal size for a vocal score was evolved years ago: Novello's octavo edition is the norm to which all decent operas conform; Wagner being a big man is a little bigger, but he goes well enough on the same shelf, but the basis of your classification will be upset by the issue of *Sir John in Love*, a full inch taller, while the Russian Operas make hay of the whole organization.

Mr. Goldie, the perfect librarian, works on the simple pile system, having one room for things that are only rarely asked for, and his room, the room we all like to go to whenever we can, for the things in frequent or current demand. It works perfectly: I have never been refused anything I asked for unless it was some outlandish modern full-score. It is based on the oldest of all philosophies *πάντα ῥεῖ*, everything is always on the move; and the name of the system is the Circulating Library.

FRANK HOWES.

P.S.—Other references to Mr. Goldie will be found in the Director's Address and in College Notes and News. Past students should know that Mr. Goldie was knocked down in Chelsea early in January and robbed of his pocket-book. The monetary loss was not serious, but his assailant used so much violence that the sight of his only serviceable eye was destroyed. An operation was performed and the nerves show some sign of recovered power, but it is still a matter of uncertainty whether he will regain his sight. The latest news at the time of going to press is a little more hopeful. Mr. Goldie has at any rate returned to College for part-time duty, though he is still practically blind.

DIRECTOR'S ADDRESS

EASTER TERM, 1932

THE New Year is always a curious mixture, compact of hope and regret, hope generally predominating. The mis-chances of the past twelve months sink into oblivion, the hopes of the months to come shine for a few days. Then come the effects of over-eating, of unpaid bills in gathering force, of resolutions made beyond the possibility, perhaps the hope, of keeping; the being kind to one's sisters or brothers; the two hours' practice before breakfast; the answering of all letters by return of post, and the closer observation of traffic regulations. No one ever wishes you a *Merry* New Year; one is told only to be merry at the end of it. It is almost cynical to expect the new year (in its early stages) to be happy, with all one's subscriptions to pay and licences to be renewed, and the days so dark that you cannot see to write a cheque. As the days grow longer and we get our bearings more clearly, then we settle down to do, in the New Year, just what we did in the old. And such is life.

I suppose you realise that this is Leap Year, and this is Plow Monday. The first has a magical sound, the second reminds one of the first day of the A.R.C.M. examinations. *Leap Year* used to be considered a privileged year in which young women proposed marriage to young men (more often a matter of deposition than of proposition) and obviously got its name from the "leap in the dark" which must always be associated with that very risky adventure. Nowadays it has lost its meaning altogether. *Plow Monday*, which used to have an agricultural significance, now stands for the time when we find ourselves with pockets innocent of a penny piece, facing the world as Adam did, who had neither money nor, by the exigencies of the case, the wherewithal for making a pocket; or as Eve did, who was probably the first person forced to invent a vanity bag. The golden days are over, the future lies open, almost too open, before us. It is an admirable time in which to make the most of what we have got, which is now nothing, and of ourselves, which is all that is left us. The Government has already made the best use of us and has started to clear up the economic situation by clearing us all out. We have at least been used in the service of the State, and start the New Year with no weight of money troubles. We can go ahead with a light heart, empty pockets and free of all the anxieties which bank balances bring; we must live either on air or ether. We have still got our jobs to do, to turn all things to the best accord, to help each other to make more noises and to make them better, to gossip less and be more generous about it, to make

excuses with less facility and a greater reasonableness, to throw cigarette ends about with a better aim, to read the notice boards with a deeper understanding of their purpose, to regard paper work less as hard labour than as a heaven-sent refreshment, and to prepare for examinations more in the spirit of youthful adventure than as for the day of judgment.

This year has also a particular interest for us, for fifty years ago in February, 1882, was held the first meeting out of which came the foundation of the College. The College actually began its career in 1883, and the jubilee of this event will, I hope, be celebrated with fitting hilarity next year. Those who convened that meeting, among whom the chief was King Edward, could have had little idea of what the College would grow to. They desired that it should have a great purpose, that it should be a live organisation for the benefit of music, that its life, and the life of the students, should be happy and stimulating and prosperous, that it should prove that young musicians in training could contribute something to the well-being of the life of the State. Least of all could they have realised the trouble they were to cause, and must inevitably cause, to you and your teachers, and me, and Mr. Aveling, and Mr. Polkinhorne to-day, fifty years afterwards. Miss Darnell had happily not been thought of, Perry was making unintelligible but dignified movements in his perambulator, Hare was not born, and the rest of the staff had not decided on their parents. Prince Consort Road was but a sandy slope in Kensington Gore. Where the College stands now was covered with a vast exhibition, where, as a little boy, I enjoyed the wonders of the earliest electrical illuminations of fountains, the concrete basin of one of which is now embedded in the stage of our theatre. The Albert Hall was a solitary new bright red building, standing almost alone in the virgin forest of Hyde Park. There was no school of science, of engineering or of coal gas. The smells which now arrest us on the western front had not been invented, let alone developed. Motors, which now test their acceleration in front of the College, had not been thought of. In place of the terror and excitement they now bring, children played and built sand castles and mudpies. Where now are heard the excruciating noises of our singing aspirants was the home and nesting place of birds, of linnets, shrieking owls, butcher-birds and night-jars. Cigarettes were still something of a novelty. Walking as a means of locomotion was still indulged in. Cocktails, which now have attained to such high ceremonial status, were unknown. Face powder was little used to hide the ravages or the misuse of time. The ether had not been annexed by the B.B.C., and the voices of human beings and the sounds incidental to human progress roamed undetected through

space. There was still some magic hidden away for those who believed in it, and the ends of the world had not yet been brought to our very back doors by means of an aerial. A journey in Europe was still a real excitement, an ocean voyage a thrilling adventure. Fortunes were not then reckoned in millions, but in modest thousands. The year was twice as long as it is now. Our yearly amusements could be reckoned on the fingers of our two hands, our tastes were exceedingly simple. The Pictures had not begun to reveal the full range of human imbecility, and Hollywood had not yet risen out of the sea to give us those close-ups which to-day have done so much to disturb us by the contortions and the emotional working of the so-called human face.

Romance went with gentle step and gave no indication of the violence of the radiation emitted from the soul of a film star. An ordinary domestic bereavement from natural causes had yet to become, as it is to-day in the press, a thrilling tragedy in a London flat, nor was the first-born child of rich parents described as a million pound baby; nor the 6.30 extra late edition of an evening paper sold in the streets at 3.30 in the afternoon. We knew that what Manchester thought on one day, London would think on the next, but that was before the day of the swifter processes of the press, which have achieved the result that what newspaper editors and proprietors think to-day, will never be thought of by anyone to-morrow or even the day after that. To blow one's nose in those early days was something of a ceremonial, whereas to-day we hear the sound of it by wireless before we have got our pocket handkerchief out. The roads were safe, even though they were not macadamised, and the last word in pace was with the hansom cab and the safety bicycle. Police traps for bicycle speed-mongers were to be found as to-day along the Brighton Road, and many were hauled before the beak. Income Tax was 6d. in the £, and the £ was worth twenty shillings. In such spacious days was the College born, and passed the first years of its existence. It was at such a time of slow moving, go-as-you-please methods that the idea of the College was considered; a College that should keep abreast of the time, with its ears to the past and its eyes to the future. It seemed a bold step, and was planned by brave people. No one ever had a better idea of what was wanted or what shape it should take than King Edward. No one was more certain of its rightness or gave more consistent support to it than the Founder and first President. Next year, when we actually attain the jubilee of the College, we shall rejoice in the knowledge of what he did for us. What a lucky thing you were not alive then, for you would have said it was a slow existence, when you could not hear the news until after it had really happened, nor

know the secrets of men's minds before they had been expressed, and you had to wait a quarter of an hour for trains on the Underground, and took forty minutes getting from here to Piccadilly on a bus, with no telephones to carry on scandalous conversations, and no operator kind enough to say "Sorry you have been troubled"; no circular traffic to add to your taxi fares, no taxi-drivers to show their gratitude upon receiving a tip and no restriction on buying chocolates after 8 p.m. Into the life of the College in these early days there came many distinguished people, many of whom have passed away. They gave service to the College of a splendid kind, by their personal qualities, their musical endowments, their powers of organisation, by a singular devotion to the needs of their growing child, and whether one looks to the highest or the humblest in that body of workers, the same spirit is to be found, in Sir George Grove or Mr. Watson, or Lord Charles Bruce, Parry, Parratt, Stanford, Bridge, Mr. Charles Morley, or Broadbelt senior, and our own dear Parker, who stands guard over the College entrance, a unique figure with a unique mind and a unique top-hat (which, by the way, was once mine). I am specially moved to speak of Parker, and later on of another great character, Goldie, for both are away in hospital. Both are doing well—they have always done well—both are much missed and both, we hope, will soon be back. Parker is an original, if ever there was one, and he is also an original member of the R.C.M., for he came at its opening as organ blower-in-chief. The many generations of organists who have passed through Parker's hands, or played under his hands, is great, and although for many years, in fact, owing to the march of mechanical science organs are no longer blown by hand, he has as great a knowledge of organ music and as critical a knowledge of the performance of organists as any one alive. I should be very sorry to have Parker in any audience of mine if I were not really well on top of the work I had to play. More than one great organist has been found wanting by Parker, who, although he is deaf, has a remarkable knowledge of Bach's works, founded upon close experience and much blowing. In a sailing ship, if the wind suddenly changes before you are able to trim your sails, you are, as they say, "taken aback," and one or two young organists under Parker's wind supply have been taken aback. There has never been a person associated with the College more devoted to its interests, or more interested in its progress than Parker; he has in him the real spirit of service without which no institution can really thrive; we shall have him back again very soon, and then we shall feel at home once more. And then Mr. Goldie. Curiously enough, he was also a wind instrument blower like Parker, for he once was Hautboy Scholar and was marked out for a bright career until throat trouble

forced him to become what he is, an uncommonly well-informed musician, willing at all times to help everybody, ceaseless in his activity, unique in his movements, always diving into some cupboard or recess and reappearing covered with parts and loaded with scores. The first inclination of any conductor in distress, or orchestral player who has lost his part or mislaid his instrument, is to call loudly for Goldie, and then he is seen hurrying, scurrying here, there and everywhere—very difficult to catch, always turning up in unexpected places at the right moment. Well, Mr. Goldie has been the victim of an outrage of a most unpleasant and serious kind, and is now in hospital robbed of his sight, we hope, only temporarily. So well-known and so much liked is he that there appeared a paragraph in the *Daily Telegraph* two or three days ago, headed "R.C.M. Librarian," which must have given him as much pleasure as it did to us. When I saw him in hospital last week and mentioned the fame which had come to him, he started to wriggle under the bed-clothes, and but for holding him tightly by the hand we should have lost him, or at any rate, found him in bed in another ward with *Rigoletto* under his pillow. Those of you who know Parker and Goldie realise how much we miss them when they are away. Those who as yet do not, will soon find how true is what we say of them. And I would like to speak for a moment of two of our members who have passed away. Frederic Cliffe, an original Professor of the College, was as fine a sportsman as he was musician, loved by everybody, the soul of good nature; all his pupils loved him, and among them are some very distinguished names. He made a name for himself as a composer, especially at the Leeds Festival. He was a most entertaining companion and carried in his heart and in his gay way, a fine view of his profession and an (unbreakable) devotion to the College. And I would speak of Mrs. Courtauld, a member of the Council of the College, whose name will be handed down as a great patroness of music and one who brought to its service a very remarkable mind, powers of organisation and extreme devotion. She will ever be remembered, and her example cannot but be an inspiration to those who come after her.

The spirit which was shown by everybody concerned in the foundation of the College, and by those who have been responsible for its working and teaching through these many years, is the spirit we must keep alive to the utmost of our ability. We have great examples to follow. So long as we have this spirit and it is given to the College by all of us for all of us through all the years, and renewed every year as the year itself is renewed, we may be sure that the hope of the Founder and of all who helped him has been fulfilled, that his foundation was "well and truly laid."

THE QUEEN'S BAND

SOME three years ago (2nd February, 1929), the Queen honoured the College with a visit for the purpose of seeing the portraits of the King and Queen in the Inner Hall. Her Majesty then expressed a desire to see the collection of Instruments in the Donaldson Museum, and took the greatest interest in the remarkable old world specimens which it contains. A few days after, The Queen laid the foundation of "The Queen's Band" by graciously presenting to the College the first of the miniature instruments of which it is composed. With the wonderful insight and thoroughness which characterise everything Her Majesty takes in hand, the constituent instruments of the Band were chosen one by one and given their places in it, all fully equipped for their work but as yet silent; until the pianoforte, the last to join it, woke the Band into living sound with its own solo performance.

Those who have the vision can see, seated each beside his instrument, the players, clad in rich brocade, lace ruffles and elaborate wigs, with their eyes upon the *chef d'orchestre* at the piano, ready at a sign from him to greet The Queen upon Her Majesty's arrival at a Command Performance of delightful music most skilfully played.

This is, indeed, "The Queen's Band." In creating it and in giving it to the College Her Majesty has conferred on us a great distinction which is deeply appreciated, and a gift which will always be held in highest honour.

H.P.A.

[N.B.—The Queen's Band is now permanently on show in one of the cases in the vestibule of the Concert Hall.—ED.]

UNMUSICAL APPRECIATION

A GOOD deal has already been written about authors' howlers concerning music. Unfortunately modern writers are beginning to feel that they ought to know something of the subjects they write about, so the crop of howlers tends to diminish year by year. Let us hope that a good collection of their lapses will be compiled before it is too late.

Only the other day a justly popular writer, namely, Uncle Dick, of the Pip, Squeak and Wilfred page in the *Daily Mirror* said something about "When the last, dreamy notes of 'The Twilight of the Gods' have faded away . . ." If you turn up the last page of *Götterdämmerung* you will find that the last dreamy notes are a chord of D flat



Photograph by Humphrey Joel

THE QUEEN'S BAND

played *fortissimo* by one Piccolo, three Flutes, three Oboes, one Cor Anglais, three Clarinets, one Bass-Clarinet, three Bassoons, four Horns, three Trumpets, one Bass-Trompet, four Tubas, one Contra-bass Tuba, four Trombones, two sets of Timpani, six Harps, sixteen first and sixteen second Violins, twelve Violas, twelve Cellos, and eight Double-Basses. Total 104 players. There is, it is true, a *diminuendo* in the wind parts, but still I suspect that the arch-fiend and spy, Wtchkoffski, whose political sympathies are much more Wagnerian than Uncle Dick's, has been pulling the editorial leg.

Some years ago I was staying in an hotel in the North of Scotland and found in the lounge between, I need hardly say, a *Debrett* for the year 1909 (a vintage year for hotel *Peerages* and dentists' *Punches*) and Agnes Weston's "My Life among the Bluejackets," a most entertaining book called "The Great Composers," by Anna Comtesse de Brémont, *née* Dunphy. It contains so many new facts about the composers that any ordinary lectures on Musical History and Appreciation must seem drab after a dose of the Comtesse (*née* Dunphy). In fact, one wonders whether such lectures at the College should be given by a member of the staff of so matter-of-fact an organ as *The Times*. Would it not be better to entrust the teaching of history to some of the bright young journalists who would present the facts in an attractive and flowery form, untrammelled by any sordid considerations of accuracy? Why not be allowed a little instruction from the writer who described Arthur Bliss's Oboe Quintet as "a work for the remarkable combination of *five oboes*"?

However, let us hear Anna (*née* Dunphy) speak for herself. Of Beethoven she writes: "Across his work has been written in golden letters of undying lustre the glorious name of Tone Poet, for has he not, in his flight to those heavenly fields"—the Elysian—"bathed the wings of his inspiration in the rainbow of sound? For sound has colour, albeit invisible to human view, yet clear as the rays of the stars of night to the eyes of the soul. Has he not caught in every matchless strain the rosy hue of love, the dazzling rays of passion, the sombre tints of despair, the very blackness of death? . . . How superb the colouring of the Symphony Eroica. . . Do not these stirring strains paint for us a picture of alternate light and darkness, sunshine and cloud? The thunder of the bass ushers in the storm of battle. The cymbals emit their crashing cries. Sharp as the clash of whizzing steel rings the whirr of the wind instruments. We see the smoke, we tremble beneath the shock of all this din of arms. Soon the tumult fades away. The low mellow note of the horns steals like the disc of the moon above the scene. The tremulous tones of the violins arise like dreams, soft, shadowy, unreal. In her mantle of peace, Sleep has wrapped each weary soldier like the

warriors in Daticlles' *Le Réve*." Well, well! Don't forget this the next time you hear the Eroica. It will be so helpful. For my own part, I have played percussion in organisations ranging from the Philharmonic Orchestra to the Editor of this magazine's musical parties, but I live for the day when my cymbals emit crashing cries in the Eroica. Before we leave Beethoven, did you know that Opus 109 was "his lovely sonata in E sharp"?

Touching on Handel, the authoress refers to "The spinet on which he thundered out his ideas," and a curious sex-problem arises out of her reference to Mozart, to whom, we learn, "The little Arch-duchesses were brothers and sisters."

Quite properly, considerable space is devoted to J. S. Bach. He apparently inherited a sense of rhythm from his great-great-grandfather, Veit Bach, the miller. "We can fancy the placid, sunny life of Veit amid the whirring music of the mill. . . . No doubt the steady rhythm of the wheel, mingling with the sweet notes of his cithara made a sort of rude *tempo* to his rustic music, and thus taught him *Time*." John Sebastian was, it seems, more prolific in his output than most of us realised. "Bach's works are almost innumerable. He composed no less than three hundred and eighty cantatas for every Sunday and Festival during five years." I don't know how many week-day Festivals there were, but taking Sundays only, we have the sum $380 \times 52 \times 5 = 98,800$ Church Cantatas. And the Bach Gesellschaft publishes less than two hundred.

Turning to his secular works, "His preludes are mines of musical wealth in the golden melodies lying concealed amid their chords. Not to all, alas! is given the power to penetrate their mysteries. It was the genius of a Gounod alone that could have created the incomparable melody of the *Ave Maria* wedded to the first *Preludium*. May it not be long ere another tone-poet shall ravish our senses with a like discovery."

I will finish with two extracts about operatic composers. In the first place, "The practical and manly mind of Gluck was the first to vindicate for the written test of opera that importance which alone can justify the co-existence of written words in contra-distinction to purely instrumental works." So now you know all about that. Finally, "Music is a bird so *spirituel* that its form is ever unseen as it flits around that wondrous tree. We can only hear its magic tones singing of Love, of Hope, of Passion, and Despair, of the homely joys of the fireside, of the stirring events of patriotism, and the divine aspirations of earth-bound hearts. Therefore, greater than the poet, the writer and the painter is music. For does it not plume its resplendent wings at the very throne of God himself? What more fitting language could be chosen to express the spirit of a nation? Conse-

quently, the man who is born with the gift to understand that secret voice can be the only true exponent of the soul of the people. Such a one was the greatest of the French composers, Auber."

Bravo, Anna, Contesse de Brémont (*née* Dunphy)!

GUY WARRACK.

THE ROYAL COLLEGIAN ABROAD

The first Collard Fellowship for music has been awarded to Mr. Herbert Howells. The fellowship, which is awarded to a musician "of proved talent in composition, research, or performance (including conducting)," is tenable for three years, and was founded by the Worshipful Company of Musicians from a benefaction of John Clementi Collard, formerly a Master of the Company.

Mr. Constant Lambert has been appointed music-critic of the *Sunday Referee*, The Cobbett Medal of the Worshipful Company of Musicians for chamber music has been awarded to Mr. John Ireland.

Many important works, old and new, by Collegians were performed during the Autumn season.

A new string trio by E. J. Moeran was played at the first meeting of the Music Society on 20th October.

A concert of Chamber Music by Gordon Jacob was given on 5th November, at Conway Hall, at which the Entente String Quartet (Mr. Cecil Bonvalot and Miss Edith Churton are Old Collegians) and Mr. Bernard Shore assisted. The works performed were: String Quartets No. 1, in C major and No. 2, in D minor, Terzetto for violin, viola and violoncello, three pieces for viola and piano, three Songs of Innocence, and Songs for voice and clarinet.

At Sadler's Wells, on 23rd November, Vaughan Williams' ballet *The Faun*, was given under Mr. Constant Lambert; at the Old Vic., on 16th December, also under Mr. Lambert, *The Faun* was performed and in the same programme was included Goossens' Bach Suite and the first performance of Gordon Jacob's ballet, *The Jew in the Bush*.

A new work by Holst, a Prelude and Fugue entitled "Hammersmith," was played under Mr. Adrian Boult, on 25th November, at the B.B.C. Concert at the Queen's Hall.

Holst's *Ode to Death* was revived under Dr. Malcolm Sargent, at the Royal Choral Society's Concert in the Albert Hall, on 28th November.

At a concert of Christmas music given under the direction of Mr. Thornton Lofthouse, at Westminster School, on 2nd December, carols by Holst and Edmund Duncan-Rubbra ("The Virgin's Cradle Song") were sung.

At the Philharmonic Concert at the Queen's Hall, on 3rd December, Vaughan Williams' *Job* was played in the full orchestral version used at the Norwich Festival, instead of the reduced scoring which is used when the ballet is given in a theatre.

The City String Players gave a concert of works on 3rd December, in the Conway Hall, including five new songs by Rutland Boughton, with string accompaniment.

Three Chamber Music Concerts consisting mostly of works by young English composers are being given under the direction of Miss Iris Lemare, at the Ballet Club Theatre. The first two took place on the 3rd and 14th December, respectively. Among those assisting were Miss Violet Brough, in the Anne Macnaghten String Quartet, Miss Sylvia Spencer (Oboe), Miss Margaret Rees (Soprano), and Miss Joyce Cook (Viola). The programme included the first performances of a quintet

for oboe and strings by Imogen Holst, dedicated to Sylvia Spencer, songs for soprano and string quartet by Betty Lutyens, piano quartet by Arnold Foster, suite for unaccompanied viola by Imogen Holst, and string quartet in one movement by Betty Lutyens; also two songs for soprano and strings by Patrick Hadley, and quintet for strings by Elizabeth Maconchy.

Vaughan Williams's *Flos Campi* was included in the programme of the Trinity College Orchestral Concert, on 5th December.

The Westminster Abbey Special Choir sang Stanford's *Stabat Mater* and Parry's *Blest Pair of Sirens*, on 7th December.

The New English Music Society gave a concert at the Queen's Hall, on 14th December, when the programme included Five Mystical Songs by Vaughan Williams, sung by Mr. Keith Falkner and Constant Lambert's *The Rio Grande* (Pianist: Mr. Angus Morrison).

The Amateur Orchestra of London gave its 19th concert at Kingsway Hall, on 14th December. Amongst the items were "Paris," a Nocturne by Norman Demuth, and the part songs "Lycidas," by E. L. Bainton, and "The White Paternoster," by Walford Davies, sung by the Florian Lady Singers.

The Erhart Chamber Orchestra gave a concert at the Conway Hall, on 16th December, at which two new pieces for strings by Nicholas Gatty were played for the first time.

Works by Constant Lambert, including a new piano concerto, formed the main part of the second of the series of concerts of contemporary music broadcast by the B.B.C. from the studio on 18th December. Mr. Constant Lambert himself conducted his own works, as well as Patrick Hadley's song "Ephemeria" and Arthur Bliss's "Rout." The soloists were Miss Odette de Foras and Mr. Arthur Benjamin.

C. Morland Braithwaite's arrangement for string quartet of movements from the pianoforte suites by D. Scarlatti was broadcast on 23rd October, by the Portland string quartet, all of whom are Old Collegians: Messrs. Alan Bartlett, Albert Curran, the Misses Violet Brough and Barbara Amor-Wright.

A Choral Festival took place at St. Michael's, Cornhill, conducted by Dr. Harold Darke, beginning on 2nd November. The programmes included Vaughan Williams's Three Choral Hymns, Walford Davies's *Everyman*, a Motet by Parry, and Bach's *B minor Mass*, in which Mr. Keith Falkner was singing.

RECITALS.

Miss Joyce McGowan gave a piano recital at Wigmore Hall, on 20th October, at which she included in her programme Ireland's "Bergomask" and "April," and E. J. Moeran's "At a Horse Fair." Miss McGowan shared a recital with Miss Dora Labette to the North Devon Branch of the Federation of Music Clubs, and she appeared at the South Place Sunday Concert Society, on 20th December.

Mr. Herbert Fryer gave a Chopin recital at Wigmore Hall on 31st October.

At the Music Department, Amen House, Warwick Square, E.C.4, Mr. Arthur Benjamin with Mr. Godowsky, gave a piano and violin recital, on 3rd November; the programme consisted of Brahms's Sonata in D minor, Bairstow's Six Variations on an original theme, and Benjamin's Sonatina in B minor.

The Misses May and Beatrice Harrison gave a recital at the Wigmore Hall, on 17th November, at which they played double concertos for violin and violoncello by Brahms and Delius.

A violoncello recital was given on 26th November, at the Wigmore Hall, by Miss Audrey Piggott, assisted by Miss Dorothea Aspinall at the piano. Her programme included sonatas of Handel and Beethoven, the first performance in England of Enesco's Symphonic Concertante, Howell's "De la Mare's Pavane" and "Sir Hugh's Galliard." Miss Piggott also played at Seaford House, Belgrave

Square, on 27th November, accompanied by Miss Aspinall, in aid of the Actors' Church Union. Other Old Collegians taking part were Miss Valerie Maude, accompanied by Miss Audrey Girling.

Dr. Henry Ley played the organ at St. Margaret's, Westminster, on 3rd November, in the Bach Cantata Club's programme.

Mr. Herbert Sumson gave a recital for the Organ Music Society at St. Mary, Aldermary, on 26th November.

Some of the activities of Collegians in London concerts are chronicled here :—

Mr. Harold Samuel gave a Sonata Recital with Miss Isolde Menges, at the Wigmore Hall, on 17th October, and Bach Recitals on 28th October, at Friends' House, Euston Road, in aid of Dr. Schweitzer's African Mission, on 1st November at the Palladium, and on 8th December at Wigmore Hall. At the B.B.C. Concert at the Queen's Hall, on 4th November, conducted by Mr. Adrian Boult, he played Brahms's second piano concerto.

Mr. Henry Bronkhurst played works for two pianos with Miss Messarosh, at the Working Men's College, Crowndale Road, on 11th October.

At the free Chamber Concert of the Guild of Singers and Players at the Conway Hall, on 30th October, the Bronkhurst Trio played, and Miss Marjory Harrison was the singer.

The English Ensemble (Old Collegians: The Misses Kathleen Long and Rebecca Clarke), assisted by Mr. Pierre Tas, performed at the Kensington Music Club, on November 30th, joining forces in Chausson's concerto in D for piano, violin and string quartet.

The Whinyates String Quartet (The Misses Seymour Whinyates, Dorothy Everitt, Veronica Gotch and Helen Just) gave a concert at the Wigmore Hall, on 2nd December, playing quartets by Haydn, Schumann and Schubert.

VOCAL :

Miss Odette de Foras took part in the Covent Garden Autumn Opera Season, singing Avis in *The Wreckers*, on 24th September, and the name part in *Madame Butterfly*, on 20th October.

Mr. Keith Falkner gave a Song Recital on 20th October, at the Grotrian Hall. His programme included "How jovial is my laughter!" by Bach, arranged by Emily Daymond, Four Serious Songs by Brahms, "Away, away you men of rules," by Parry, "The Roadside Fire," by Vaughan Williams, "So perverse," by Frank Bridge, and "Mally O!" by Howells.

Amongst his other engagements, Mr. Falkner sang in *The Prison*, with the Philharmonic Choir, at the Queen's Hall, on 11th November; in Beethoven's *Mass in D*, under Dr. Malcolm Sargent, with the Royal Choral Society at the Albert Hall, on 28th November; and in Bach's *Mass in B minor* with the Bach Cantata Club, at St. Margaret's, Westminster, on 8th December.

Miss Elizabeth Aveling sang the boy's part in *Elijah*, at the Royal Choral Society's Concert in the Albert Hall on 24th October.

At the Grotrian Hall, on October 29th and November 3rd and 10th, Miss Dorothea Webb presented Miss Veronica Mansfield and Miss Phyllis Preston, assisted by The Seymour Whinyates String Quartet. Songs with string quartet accompaniment by Arthur Benjamin, Malcolm Davidson and Armstrong Gibbs were sung by Miss Mansfield.

Miss Rose Morse gave a song recital at the Grotrian Hall, on 17th November, when her programme included songs by Holst ("The Thought") and Vaughan Williams ("The New Ghost" and "Orpheus with his Lute").

The St. George's Singers, of whom Miss Thelma Bowles and Mr. Thomas Dance are members, gave a recital of madrigals, motets and folksongs, on

21st November, at the Wigmore Hall. Among the items were Holst's carol, "This have I done," and arrangements of folksongs by Vaughan Williams and R. O. Morris. Miss Thelma Reiss-Smith played Frank Bridge's "Melodie" for violoncello. Miss Joan Black was at the piano.

Miss Joan Elwes gave a song recital at the Wigmore Hall, on 25th November, singing mainly Lieder by Schubert, Schumann (*Frauenliebe und Leben*) and Wolf.

At the Faculty of Arts Theatre, on 28th and 29th December, a programme of "Intimate Opera" was given in which Miss Mabel Ritchie took part.

PROVINCIAL

At the Leeds Triennial Musical Festival, held from October 7th to 10th, Dr. Malcolm Sargent was one of the conductors, Mr. Keith Falkner one of the soloists. Among the works performed were *Toward the Unknown Region* by Vaughan Williams and three of the Songs of Farewell by Parry. Mr. Frank Howes wrote the programme notes.

At Bournemouth, on 17th October, Miss May Harrison played at a Reception given to the local centre of the B.M.S. by its President, Mrs. Stenhouse. On 31st October, Miss Beatrice Harrison played the Saint-Saens violoncello concerto at the Pavilion with the Bournemouth Municipal Orchestra. At the Bournemouth Symphony Concerts, conducted by Sir Dan Godfrey, a performance was given on 14th October of Vaughan William's "London" Symphony; on 4th November, Miss Kathleen Long played the piano concerto in F major (K.459) by Mozart.

From Newcastle-upon-Tyne comes the following news of Old Collegians: The Newcastle Branch of the British Music Society gave a concert of compositions by John Ireland, the composer playing the piano. On 25th October, the Philharmonic Orchestra, conducted by Mr. E. L. Bainton, gave John Ireland's piano concerto played by Miss Helen Perkin. On 14th November, the Newcastle Bach Choir, conducted by Mr. Sidney Newman, gave a concert of Purcell and Bach. On 9th December, the Newcastle and Gateshead Choral Union performed *Toward the Unknown Region* by Vaughan Williams. On 12th December, Mr. Thomas Dunhill gave a lecture to the British Music Society on "English Comic Opera" and on 24th December was given the first provincial performance at the Theatre Royal of Dunhill's *Tantiny Towers* by the Daniel Mayer Co., including Mr. Trefor Jones in his original part. This is to run for four weeks and is playing, so far, to crowded houses. On 22nd December, another concert of the Bach Choir took place, conducted by Mr. Sidney Newman. The programme included part songs by Stanford, Holst, Vaughan Williams and Bainton, and Four Songs for voice and violin by Holst.

At Croydon, a four days' festival of choral and orchestral music was held during the second week in November. Amongst the works performed were a new orchestral suite by W. H. Reed, *Shock-Headed Peter*, the Sea Symphony of Vaughan Williams and "The Rio Grande" by Constant Lambert.

A Chamber Concert of works by Cyril Bradley Rootham was given in Newnham College Hall, Cambridge, on 9th November. Mr. Stuart Wilson, who was accompanied by Miss Jane Cazenove, sang, among others, three songs, the words of which were by the late Mary E. Coleridge—"Imagination," "Unwelcome" and "St. Andrew's." Mr. Bernhard Ord was the pianist in a sonata for violin and pianoforte in G minor and a Miniature Suite in G major for strings and piano. On Armistice Day, Dr. Cyril Rootham conducted the C.U.M.S. in Bach's *Trauerode* and his own setting of *For the Fallen*, at the Guildhall, Cambridge. At Christmas, Dr. Rootham conducted a broadcast performance of his *Ode on the Nativity*.

Mr. R. Graham Carritt gave a Lecture-Recital on Modern Spanish Music to the Bristol Music Club, on 28th November, and gave the same lecture and

programme to the Music Club of Cheltenham College (for boys) the following day. This lecture-recital had previously been given at Prior's Field, Godalming, on 6th November. Mr. Graham Carritt gave a Lecture-Recital on Modern Russian, Spanish and British Music at Etwell, Derbyshire, on 29th December.

Miss Mary Noble gave a Pianoforte Recital on 1st December, at York House, Twickenham, assisted by Miss Mary Gladden. Miss Gladden played Frank Bridge's "Allegro Appassionata" for viola and piano.

Miss Audrey Piggott has taken part in the following concerts: On 15th November, at the Musical Club of the University of Reading, with Miss Nancy Reed; on 6th November, at a recital at Cheltenham College; and on 13th December, in the Music School, Winchester College in a chamber music concert, playing trios by Brahms and Beethoven with Mr. John Sealey (violin) and Mr. Christopher Cowan (piano). Miss Audrey Piggott was associated with Miss Dorothea Aspinall in concerts in the Small Town Hall, Reading, on 17th October; in Big School, Bradfield College, on 1st November; and in Winchester College School on 29th November.

Miss Dorothea Aspinall and Miss Mabel Ritchie gave a joint recital to the York branch of the British Music Society on 2nd December.

Miss Helen Mitchell gave a song recital assisted by Miss Ethelwyn Fearnley (violoncello) on 8th December, in the Rushworth Hall, Liverpool.

Mr. A. E. F. Dickinson conducted a carol concert at the Wellington Hall, Belfast, on December 14th. Four Belfast choirs co-operated, and the New Belfast Orchestral Society which Mr. Dickinson has founded, played a movement of Haydn's "London" symphony, and provided the accompaniments of a varied selection of Christmas Music. Two days previously Mr. Dickinson conducted the Christmas Concert of the Campbell College Musical Society, which included a selection from *Judas Maccabæus*.

At the Christmas Concert of Chigwell School, held on 17th December, the orchestra played a selection from Parry's "Lady Radnor's Suite," and the Glee Club took part in Stanford's *Phaultrag Croboore* and "Songs of the Sea"; Dyson's unison song "Boot, saddle, to horse, and away," was sung by treble voices; Mr. A. V. Butcher conducted.

At Oundle School Mr. Clement Spurling conducted Bach's *B minor Mass* on 20th December, the whole school as usual taking part in this, the fifth performance of the Mass since 1922. The bass air "Quoniam tu solus sanctus" was sung by the basses of the chorus, Dr. Vaughan Williams having re-scored the accompaniment of that number and written the clarinet parts played throughout the Mass. Mr. Pierre 'Tas and Mr. Leon Goossens were assisting in the orchestra.

At Nottingham Mr. Helmar Fernbach reports that Dr. Buck lectured to the Music Club in "What is good taste in Art?" Mr. Fernbach has himself sung for the B.B.C. from the Midland Regional Station.

Mr. Edwin Benbow gave a recital, which was broadcast, at the Houldsworth Hall, Manchester, on September 22nd, 1931.

The following Collegians took part in various capacities in the Oxford University Opera Club's production of *A Night in May*, from 24th to 28th November. Mr. Bernard Naylor conducted, Mr. J. B. Gordon was assistant producer under Herr Hans Strohbach, of Cologne, and the scenery was painted from Strohbach's designs actually in the R.C.M. building by Mr. Simpson Robinson. Miss Muriel Green took the part of the drunken woman, and Miss Suzan Turner, who has since become a student, sang the part of Anna, Miss Marjorie Steventon and Miss Jean Ward were in the chorus. At three of the performances Mr. George Hancock sang the part of the Mayor *vice* Mr. Sumner Austin.

OVERSEAS.

(From our own Correspondents.)

SOUTH AFRICA.

BLOEMFONTEIN.—The Misses Gertrude and Maud Hobday took part in concerts given by the Bloemfontein Music Club, on 28th October, and the 7th December. Miss Gertrude Hobday played in César Franck's Sonata for piano and violin and Miss Maud Hobday in Mendelssohn's Trio in D minor for piano, violin and violoncello and Frank Bridge's string quartet "Three Idylls." Miss Gertrude Hobday, founder of the Bloemfontein Music Club, has been elected its Life President.

JOHANNESBURG.—Mr. Percival Kirby has produced Pergolesi's *La Serva Padrona* at the University of the Witwatersrand in his own specially made translation. He has also staged Adam de la Hail's *Rodin et Aviarion*, and is engaged now upon research into the music of the Bartus and other South African peoples.

PIETERMARITZBURG.—Miss Eveline Ireland, who has a studio in Pietermaritzburg, was elected delegate from the Maritzburg Branch of the S.A. Society of Music Teachers to attend the Conference in Capetown.

DURBAN, NATAL.—Mrs. Alexander Buchanan (Miss Gertrude King) played Brahms's B flat piano concerto in the Town Hall. Mr. Dan Godfrey, jun., was the conductor.

AUSTRALIA.

MELBOURNE, VICTORIA.—Miss Elizabeth Campbell has lately been appointed organist and conductor of the Kew Presbyterian Church. At a recital on 7th September, her programme included "Improvisation on the old 124th Psalm," by W. H. Harris, "Rhosymedre," by Vaughan Williams, and "Postlude," by Stanford. Miss Campbell has also given her sixth recital on the Melbourne Town Hall organ.

Mr. Fritz Hart, the Director of the Melba Conservatorium of Music, produced two of his own opera in Melbourne in the early autumn with an all-Australian cast: *Pierrotte* (Op. 13) and *St. George and the Dragon* (Op. 99), ran for three nights, 24th to 26th September, with great success, and was the 31st annual operatic production of the Conservatorium.

Mr. Bernard Heinze (who won a Clarke Scholarship in Australia, enabling him to study three years at the R.C.M.) holds the Chair of Music at Melbourne University. During the month of August he produced an Australian Grand Opera season. The operas produced were *Tosca*, *Carmen* and *Faust*. The choruses and some of the principal parts were taken by Australians; only four leading singers came from abroad. It ran for four weeks to crowded houses.

Mr. William McKie (a Clarke Scholarship holder), the City organist, gives weekly recitals in the Melbourne Town Hall during the lunch hour. During October he gave four historical recitals.

Mr. Frederick Nott (a Clarke Scholarship holder) is also an organist in Melbourne.

SYDNEY, NEW SOUTH WALES.—Lady Game (Miss Gwendolen Hughes Gibb), wife of the Governor of New South Wales, takes great interest in and gives much help to the musical life of Sydney. Her daughter, Rosemary, studies the piano with Miss Isabel Crowdy, A.R.C.M., who is a member of Committee of the local branch of the British Music Society.

For the first time in its history the choir of St. Andrew's Cathedral, under the direction of Mr. T. W. Beckett, has been recorded by the Columbia Recording Company. Recent works undertaken by this choir have included Bach's *Christmas Oratorio*, *St. John Passion* and Mendelssohn's *Elijah*. On 18th November, the choir boys gave a concert to the students of the Teachers' Training College, Sydney University, and amongst the items were included "The Ballad of Sir Humphrey

Gilbert" by Wolstenholme, "Sound Sleep" by Vaughan Williams, and "The Lord is my Shepherd" by Schubert.

Mr. Isidor Goodinan has recorded his pianoforte playing with His Master's Voice Company.

BRISBANE, QUEENSLAND.—Mr. Harold Kyng is teaching singing and elocution in Brisbane.

INDIA.

BOMBAY.—On 12th and 17th November, two very successful and interesting concerts were given by Devar Suriya Sena and his wife, Suriya Sena Devi; the programmes including songs by Delibes, Schubert, Brahms, Gluck, Vaughan Williams, in addition to some very beautiful Singhalese and Indian Folksongs. Devar Suriya Sena (a Sanskrit name) will be remembered at College as a student under the name of Herbert Pireis, and he is doing excellent work by presenting folksongs of India and his own country, Ceylon, together with representative songs of the West, so that they can be equally understood and enjoyed by all. At present he is touring India studying and collecting folksongs, which he hopes to introduce to the West later on.

Devar Suriya Sena's concerts were arranged for him by Mr. Edward Behr.

CANADA.

VICTORIA, BRITISH COLUMBIA.—Mr. Stanley Bulley, organist of Christ Church Cathedral, performed Brahms's *Requiem* on 11th November with the Cathedral Choir, orchestra and organ, and on 27th December, he gave the first two parts of Bach's *Christmas Oratorio* with the same combination.

Miss Avis Phillips sang on 5th December as guest artist at the concert given by the Arion Club; one of the songs was written by Miss Jean Coulthard, another Old Collegian.

Miss Josephine Ashley, Mr. Leyland White and Mr. Leonard Isaacs were at Victoria during the first week in December as members of "The English Light Opera Company" playing in *Merrie England*. Mr. Isaacs performed the unobtrusive but highly important task of filling in all the missing orchestral parts on the piano. The Company were on a Canadian tour with *Merrie England* and the *Beggars' Opera*, and have received a warm welcome on their journey.

MONTREAL, ONTARIO.—Performances of *Merrie England* and *The Beggars' Opera* were given by a touring company in October. Among those taking part were Miss Josephine Ashley, Mr. Leyland White and Mr. Leonard Isaacs. Included in the programmes of the Montreal Orchestral Concerts given in November were two Movements of Holst's "Planets," "Jupiter" and "Uranus," Mr. Cameron Taylor gave a pianoforte recital in Tudor Hall on 2nd December, his programme included works by Handel, Grieg, Chopin, Debussy, Granados, Dohnanyi and Schumann.

Mr. R. de H. Tupper plays bassoon in the Montreal Orchestra and took part in Beethoven's Septet and Schubert's Octet at a Chamber Music Concert given by the Onderet Ensemble on 3rd December.

PARIS.

At the end of October, three concerts were given by Mrs. Elisabeth Coolidge. One of the works performed was Frank Bridge's Trio, Hindemith's concerto for piano, brass and harps and Tansman's "Triptyque" for string orchestra were conducted by Mr. Frank Bridge.

UNITED STATES OF AMERICA.

WORCESTER, MASSACHUSETTS.—On 7th October, Arthur Bliss's "Morning Heroes," was given for the first time in America at the Worcester County Music Festival.

NEW YORK.—At the Town Hall, on 9th October, Mr. James Friskin gave a piano recital with a Bach programme, including Suite in B minor, Four Choral Preludes, for organ, Partita in C minor, Four Preludes and Fugues from the Well-tempered Clavier and Toccata, Adagio and Fugue in C major for organ.

WELLS COLLEGE, AURORA, NEW YORK.—At a Historical Hymn Singing at Wells College, on 8th November, Miss Millicent Russell was the soloist. She sang the recitative and aria from Parry's *Judith*, "The Ballad of Meshullc-meth." Miss Russell is in her second year of teaching at Wells College.

BIRTHS

FERNBACK.—On 1st August, 1931, to Mr. and Mrs. Helmar Fernback, son (David Sedgwick).

ANDREWS.—On 11th September, 1931, at Grahamstown, South Africa, to Mr. and Mrs. John Andrews, a daughter.

RIGGALL.—On 14th September, 1931, to Olive (*nee* Bennett), wife of Major Harold Riggall, of Deloraine Court, Lincoln, a daughter (Jennifer).

HORSFORD.—On 13th December, 1931, to Mr. and Mrs. Cyril Horsford, a daughter (Pamela Ann).

MARRIAGES

PELLATT—STEACY.—On 27th May, 1931, at Umtali, S. Rhodesia, Apsley Pellatt to Helen Mary Steacy.

SIMPSON—RICHARDS.—On 1st July, 1931, Mr. Claude Orr Simpson to Mrs. Mackenzie Richards (Mirabel Cobbold).

LAMBERT—CHUTER.—On 5th August, 1931, at the Kensington Registry Office, Mr. Constant Lambert to Miss Florence Chuter.

CATCHESIDE—MITCHELL.—On 19th September, 1931, at St. George's Presbyterian Church, Morpeth, Northumberland, George Arnold Catcheside, L.D.S., to Doris I. Mitchell, A.R.C.M.

DEATHS

LEWIS.—Old Collegians will hear with regret of the death on 19th October, 1931, of Philip Lewis, at the age of 51, who was a student of the violin at the R.C.M. from April, 1896, to March, 1901. He joined the Co-optimists as their conductor and gained a reputation as conductor of Musical Comedy. Before the War, Mr. Lewis was leader of the orchestra at Covent Garden, and at another time leader of the London Symphony Orchestra under Sir Landon Ronald. Mr. Lewis was taken ill fatally at Liverpool, where he was conducting a revival of *Monsieur Beaucaire*.

BRANSCOMBE.—On 21st November, 1931, in Durban, Natal, Mr. Edward Branscombe died suddenly having just completed his South African tour as director of the Westminster Glee Singers. He was apparently in good health after his company had given the last performance at the Theatre Royal, but the following morning was taken ill and died from a heart attack before a doctor could be summoned. Mr. Branscombe was for ten years tenor soloist at Westminster Abbey before he started the Westminster Abbey Glee Party, which sang under the permission of the Dean of the Abbey. They first went to Canada 30 years ago, and that was followed up by other Colonial visits, but it was then no longer possible to use the same title, as all members of the party did not belong to the Abbey Choir. As a party, the members of the Westminster Glee Singers have been at times to every part of the British Empire. The present tour started nearly four years ago and included in its itinerary Canada, Newfoundland, U.S.A., Honolulu, Fiji, Australia, New Zealand, the Straits Settlements, the Phillipine Islands, China, Siam, India, Kenya and Rhodesia.

OBITUARY

MABEL SAUMAREZ SMITH

In Mabel Saumarez Smith, who passed onward on October 8th, 1931, the College has lost a gifted and loyal member, and the R.C.M. Union a much-loved friend. Years ago, when she began her student career, she was already more thoughtful than the average pupil; partly perhaps because she started a little later than most of them, but more because her home life as a daughter of Archbishop Saumarez Smith, Primate of Australia, had already given her a wide sense of affairs as well as that quiet strength of character and exquisite mental sensitivity which all who knew her remember with affection. She was very happy at College. Her principal studies were composition, under Sir Charles Stanford, and piano under Mr. Cliffe. She also attended Sir Walter Parratt's classes. Two at least of these professors were known to possess very sarcastic tongues, but towards Mabel Saumarez Smith not one could ever find a sharp word. She always did well in her work.

Before leaving College, she took her A.R.C.M., then returned to Australia, but ultimately settled in London, and at once picked up the links with the R.C.M. Union, to which she gave splendid voluntary assistance. In 1915 she was elected Assistant Hon. Secretary, an office she filled for eight years with a devotion the more remarkable because she carried on important work for the Church Music Society at the same time, had endless social and philanthropic claims, and maintained her artistic work. Music was the only thing ever set aside under pressure of time—just because it was the thing innate to her, and her instinct was to put other people before herself. Yet her gift for composition was rare and delicate. Some of her anthems, part-songs, etc., are published, as well as a volume of poems, but many remain in manuscript.

Physically not strong, she was spiritually dauntless. Once in Cornwall she climbed down a dangerous cliff to rescue a sea-bird trapped there. It was always so; her pity for suffering was like a passion.

Her last years were a truly Franciscan mingling of prayer, music, friendship and flowers. Everyone loved her in the little Cotswold village where she had settled. She never showed a tremor of fear during the weary months of her illness, and remained tranquil and interested to the end. When it came, it was utterly peaceful.

FREDERIC CLIFFE.

Frederic Cliffe, who died on 19th November, was one of the very few survivors of the original Scholars of the National Training School, the parent of the Royal College of Music.

My first introduction to him was in 1892, when, as a very nervous youngster, I walked into his room in what is now the Royal College of Organists for my first lesson. For something over three years I knew him as an exacting, occasionally discouraging, but always kindly teacher, and since then I have known him as a friend to whom I have been indebted for many a good turn, and whose death was to me a very real personal loss. With regard to Cliffe as a musician, it may perhaps, not be realised by the younger generation that in 1889 his first Symphony in C minor was produced at the Crystal Palace by August Manns, with such success that the composer was hailed as one of the coming "hopes" of English music. This was followed in 1892 by a second Symphony in E minor, after which, as far as I know, he only produced three works of any importance—the Violin Concerto in D minor (1896), the "Triumph of Alcestis" (Sheffield Festival 1902), and "Ode to the North East Wind" (Norwich Festival 1905). One may speculate

as to why Cliffe never produced more works. If I say something of him as a man, it will be to assert that those who knew Cliffe during the last ten or fifteen years of his life, never really knew him at all. They would see as someone with a manner which *appeared* artificial, a man who as the most ultra die-hard conservative I have ever known had very little sympathy with democratic ideas in politics, or the most modern idiom in music. Those of us, however, who had known him for so long, realised that, under that aloof exterior, was one of the most generous and warm-hearted men who ever lived—a man who, in a quiet and unobtrusive way, would always do anything for a friend and especially for old pupils. It was almost a religion with him to hide his deeper feelings under a cloak of apparent indifference.

Cliffe's friends are glad to remember that he loved life, and that there can have been few men who have more thoroughly enjoyed the good things of life. His last few years were, I fear, lonely ones. His increasing deafness had forced him to give up his work, and it had become very difficult to make him hear. I can only hope that the remembrance of all the good times he had had may have afforded him some consolation.

HOWARD HADLEY.

THE R.C.M. UNION

GENERAL NOTES

DURING the Christmas term the Union had no social fixtures, but plenty of executive work went on and arrangements were booked ahead for the Annual General Meeting on January 20th, and a Supper, preceded by an entertainment, on February 20th.

Special Christmas cards in blue and gold were issued, handsomer than those of last year, and were again popular.

Union badges, blazers, neckties, scarves, and brooches, also sold steadily. The new scarves—the latest addition to what we call our haberdashery store—have been much admired. The silk ones are rich enough almost “to stand by themselves,” and the woollen scarves are very soft and warm. In both the colouring is blue with gold stripes.

List of charges as below:—

Blazer, in blue flannel, bound with gold colour ribbon, 29s. 6d.
 Silk Scarf, size $32 \times 31\frac{1}{2}$, in blue and gold, 13s. 6d. (postage extra).
 Woollen Scarf, long shape, in blue and gold, 6s. 9d. (postage extra).
 Silk neck tie, in blue and gold, 4s. (postage 3d. extra).
 Embroidered pocket badge, in flannel and silk, 2s. (postage 3d. extra).
 Metal badge, in silver gilt:

(a) Pendant	} 3s. 6d. each (postage 3d. extra).
(b) Brooch	
(c) Tie pin	

MARION M. SCOTT, *Hon. Sec.*

COLLEGE NOTES AND NEWS

MR. GOLDIE has become such a part of the College that to come back at the beginning of term and not see his rapidly moving figure darting about College makes it seem a different place. But when we—the Present Students—learnt of the low-down and cowardly attack of which he had been the victim, we were filled with horror.

That the criminals—for such men are no less—should have chosen Mr. Goldie as their prey makes the blood of every student boil with anger. Mr. Goldie was already blind in one eye, and it is possible that he may now lose the sight of the other. We send him our sympathy and good wishes in his misfortune and distress.

THE LADIES' HOCKEY CLUB has not flourished this year as much as last, owing to the slackness of members in turning up to practice games. We had, however, three good matches against the Royal College of Art, King's College of Household and Social Science, and St. Christopher's College, Blackheath; two of which were drawn and one lost. The remaining fixtures were scratched owing to bad weather.

These results are not very satisfactory, and I hope that we shall have many new and enthusiastic members next season who will spur us on to further efforts, and help us win more matches.

AUDREY S. GIRLING, *Hon. Sec.*

LONDON INTER-FACULTY CHRISTIAN UNION. As usual, three meetings were held last term, commencing with a well-attended Freshers' tea, which was followed by a talk by H. W. Verner, Esq. At the next two meetings we had as speakers Dr. I. Lumsden, M.D., and Madoc Jefferies, Esq., M.A., respectively.

For the benefit of those who have not, so far, come into contact with the L.I.F.C.U., we take this opportunity of saying that the meetings, to which all students are invited, are held three times a term, usually in Room 73 (opposite the Men's Common Room), at 5-30 p.m. Particulars are announced on the College Notice-boards a few days before each meeting.

HONOR V. THORNE } *Hon. Secs.*
F. DEREK KIDNER }

THE CHILDREN'S PARTY

THE Annual Christmas Party for the Junior Exhibitioners has been becoming more and more elaborate every year, but this year it beat all records, spreading its excitement over the whole Term.

The entertainment took the form of a dramatization of *Brer Rabbit*, which was acted by the children themselves to a crowded audience of brothers and sisters and parents.

Quite early in the Term the College seemed to have acquired some strange new students from the animal kingdom. Anyone walking the corridors was liable to hear enthusiastic greetings between "Brer Fox" and "Brer Rabbit," or be accosted and asked if they had seen the "little Rabbits" anywhere, while fireflies flitted and mosquitos "zoomed" and a destructive race of bullfrogs roamed the building from the organ rooms to the opera theatre, seeking what they might devour.

Saturday was the best time for this big-game hunting, because it was the great rehearsal day when the whole caste brought sandwiches and stayed (sometimes) from 10 a.m. till after 6 p.m., working with tireless enthusiasm.

For the benefit of those who did not see the show it may be as well to mention that in addition to the ordinary acting there were three ballets, a solo dance, chorus and solo singing, accompanied by the children's orchestra, which also provided the incidental music. No time could be wasted if all the work was to be done before the great day, and it may be said without exaggeration, that the Party itself was only the natural culmination of a most energetic and amusing term's work.

M. LOVEDAY MURRAY.

Characters in the Play:

<i>Characters in the Play :</i>							
Uncle Remus	...	...	...	...	...	...	*PHOEBE LAWES
John	...	...	...	...	...	...	WILLIAM REID
Mary	...	...	...	...	...	...	IRIS WAREHAM
Brer Bear	...	...	...	...	...	...	... ERIC PITT
Brer Fox	...	...	...	...	...	...	WILLIAM EDNEY
Brer Rabbit	...	...	...	...	...	...	JACK STEADMAN
Brer Tarrypin	...	...	...	...	...	...	BERTIE DAVIES
Brer Bullfrog	...	...	...	...	...	...	MIRIAM WELLER
Miss Goose	...	...	...	...	...	...	JOYCE BULSTRODE
King Deer	...	...	...	...	...	...	EILEEN BOWERS
King Deer's Daughter	...	...	...	...	...	...	DOROTHY DYKE
Mr. Man	...	...	...	...	...	...	*K. GOODRICH
Miss Jancy	...	...	...	...	...	...	... MARJORIE MEAGER
Mr. Kildee	...	...	...	...	...	...	*M. LOVEDAY MURRAY
Sindy Ann	...	...	...	...	...	...	*M. CARRIER
Miss Meadows	...	...	...	...	...	...	*J. B. CRAWLEY-BOEVY
Miss Motts	} The "Gals" {	...	...	...	...	...	FRANCES KRIVINE
Miss Lucy		...	...	...	...	...	IRIS STEELE
Miss Nancy		...	...	...	...	...	BETTY SQUIRE
Rab		...	...	...	...	...	THERESA WITTY
To-be	} Little Rabbits {	...	...	...	...	...	RUTH LEWIS
Molly Cottontail		...	...	...	...	...	MAUREEN HARDCASTLE
Bob Bunny		...	...	...	...	...	... ELIZABETH SAVAGE

Mosquitoes ;

Mosquitoes:
Doris Clark, Irene Francis, Betty Hillier, Peggy Webb.

Frogs :

Vernon Bernard, Gordon Fleming, Stanley Gallager, Donald Paterson.

Fireflies :

* *Note*.—The asterisk signifies that the author is deceased.

* *Note*.—The asterisk signifies a Teacher in the Training Courses.

Place : Virginia, America. *Time* : The Early Victorian Period.

Producer: M. LOVEDAY MURRAY

Conductor : F. DINN

The Music has been specially arranged for the Children's Orchestra of Strings,
Banjo, Percussion and Piano by F. DINN.

Musical Staff: C. Pilkington, M. Crallan, B. Parker.

Stage Staff: M. Priestman, B. McFarlan.

Ballet: M. Loveday Murray.

Costumes: Some kindly lent by Mrs. Gotch, the rest designed and made by Mrs. Bull and Jo Bull, assisted by E. Mathers and M. Dick.

Master Mechanist: Max Leslie.

Electrician : J. Hughes.

BRAIN WORK

MR. PIERRE TAS'S DAUGHTER'S CANDID OPINION
With acknowledgments to the author of "The French Revolution."

(With acknowledgments to the *Evening Standard* and Mrs. Tas)

JEAN (aged $2\frac{1}{2}$ years): Uncle, how do you earn your living?
UNCLE (advertising manager): I am a business man.

UNCLE (advertising manager): I work with my brain.

JEAN: Oh . . . my daddy doesn't; *he* plays the fiddle.

MEDITATIONS IN THE PARRY ROOM

H'M, 12 o'clock ! That just gives me an hour to finish those exercises ; I ought to have done them last night instead of this rush . . . oh, well, it looks fairly quiet, only half-a-dozen people. Now which is the best seat ? I suppose the armchair is the nicest, a bit too comfortable, though, to do modulations and strict counterpoint—I'd better sit over here by the bookcase, then I can—of course, the armchair would be nicer—but then I might go to sleep ; soft armchairs always do make me feel like that, and then I might snore—I don't think I do, but I might—and then Mr. G—— would come over and say : " Please snore in tune, you put the others off their reading " . . . Oh, dear, it's five past twelve and I haven't done a stroke yet. Now then, . . . where on earth's my pencil ? I'm sure I brought it ! Well, if it isn't in this pocket it's nowhere. I can't work in ink, I always have to rub out so much. WHERE IS MY——OH !! I'm *sure* it wasn't on the table before. Now ! modulate from . . . I wish the others wouldn't look at me as if I was a strange insect. I'm quite quiet ; I wish they'd get on with their work. Anyway, that girl over there isn't working, she's only reading one of the magazines, *Musical Doggy*, or something ; perhaps it's the *London Mercury*. I'll bet two-pence it isn't music.

Heck ! it's 12.15 ! I must do some work. . . . if I use the super-tonic . . . I do wish those two girls over there, that ginger-haired one and her chatty friend, would stop talking in whispers, it's more annoying than ordinary talking in here ; and Ginger hasn't done a stroke of work since I came in—I've been watching her ! . . . a chord of E flat, then . . . I do hate these exercises. If there's anything guaranteed to put one in a bad temper at once, it's these silly exercises ; they're not a bit musical . . . I suppose that chord is possible—I expect it will work out as the eleventh or thirteenth of something, then . . . if that fellow over there bites his pencil much longer he won't have any left. I don't like his face a bit ; I hope it makes him sick—the pencil I mean . . . now, modulate from—who would want to do such a silly modulation ? Of course, there *may* be a tune which does require it, but in cold blood it's merely ridiculous. Bah ! —oh, well, a diminished seventh again, I suppose . . . that girl's got a neck like a giraffe, it stretches all over the shop ; she really ought to be able to think without staring in all corners of the room—it makes me feel quite giddy . . . now, G flat to A major . . . it's really rather funny the way that picture looks from here. The way the light shines on it makes it look like a large head on hardly any body. I don't think I've ever seen what the picture is really like, I must get up and look at it—no, the others would think it

awfully funny, getting up to look at a picture. I must look afterwards—oh, lord, it's half-past, and I haven't *started* on the counterpoint yet—I'll let it go, its far worse to do than the harmony, anyway . . . now does that go in the old or the new key? . . . someone downstairs is playing the piano VERY BADLY! What is it she's playing, I wonder? . . . ta tum, ta tum, ta te ta tum . . . it's not very recognisable as she plays it—I'm *sure* it's a she; why, *I* can play better than that . . . ta te tum, tum, tum,—for heaven's sake, keep time,—KEEP—TIME—you put me off; wish I could remember what it is . . . got it, the Schumann piano quintet—ah! . . . who said this was a quiet room? There's someone singing now—I must bring some cotton wool to stop my ears. Now that I've started listening, the noise seems more penetrating than ever—and those two girls are still whispering. Oh, they're going now; thank goodness for that. Now I can get on a bit . . . hooray, the giraffe's going; I shall soon have the place to myself. Now,—in four chords . . . cheers, they've all gone. It's much easier to work alone and quietly. The room looks really restful with no one else in it. I'm getting to like this place to work in. Now for some hard work and—"I beg your pardon?" MR. G——: "It's one o'clock and I want to close the library, please."

Oh why didn't I do those exercises last night? !!

J. LEWKOWITSCH.

ON FIRST LOOKING INTO MISS DARNELL'S BUFFET

(With apologies to Keats)

Much have I travelled in the realms of food,
And many goodly bars and buffets seen;
To the Great Western Railway have I been
A noble pile — rugged, majestic, rude.
Oft of one new delight had I been told
That Mrs. Beeton ruled as her demesne;
Yet did I never breathe its pure serene
Till luncheon tickets did its charm unfold.
Then felt I like some gourmet — who espies
A flavour which to avid nostril comes,
Or like stout H.....g when with eager eyes
He stared upon the menu — and his chums
Looked at each other with a wild surmise
Doubtful of gleaning eke the smallest crumbs.

D.A.

REVIEWS

HAYDN QUARTET IN E FLAT, OP. 1, NO. 1. Newly edited, after the original editions, by Marion M. Scott. Oxford University Press. Score 5/- Parts 1/- each.

To the honoured list of English musicians who have undertaken valuable artistic quests, and succeeded therein, must now be added the name of Miss Marion Scott.

Her recent re-discovery has not, perhaps, quite the glamour or importance of that famous one in which the first Director of our College was associated with Sir Arthur Sullivan—when the whole of Schubert's "Rosamunde" music was unearthed and given to the world. Nor has it revealed quite such a wealth of unexpected treasure as the more prolonged researches of Dr. Arkwright, Dr. E. H. Fellowes or Sir Richard Terry amongst the Tudor part-books, or provided us with the sudden thrill which was felt when the complete score of Purcell's "Fairy Queen" was brought to light from a dusty corner of the old R.A.M. building in Tenterden Street.

There is, indeed, nothing of a spectacular nature in Miss Scott's hunt for a little work which was "loved long since and lost awhile." Nevertheless to restore to its rightful place an authentic String Quartet of Haydn—which, most curiously, had fallen out of every catalogue and edition of that master's works since the close of the 18th century—is no mean achievement. Miss Scott gives a modest but very complete (and most charmingly written) account of her explorations in a Preface to the present publication. Her prolonged researches lead her to the conclusion that this little work was Haydn's first String Quartet, and that it was probably suppressed because the composer himself felt that the music did not represent the type of quartet writing with which he became identified in later years. "The successive entries of the instruments in imitation were derived from the old Canzonas and Fugal Allegros of the contrapuntal age." And so, when Plevel's edition of the Quartets was prepared (with some guidance from the composer) and issued in 1803, this Quartet was excluded "for the very things which now render it valuable as history."

One gathers from this that Miss Scott sets more store upon the value of the work historically than intrinsically. And here I think she is right. Haydn in this Quartet had not quite reached the stage when a continuous chain of melodic sections of a larger kind of outline took the place of small contrapuntal ingenuities, but he had already begun to transfer the chief interest of the music from studied texture to frank melody. Many of his native characteristics, however, are plainly displayed. It is true that a study of this Quartet provides us with no special new experience; it adds little to what we know of Haydn's early methods. But that is merely because there is so much of similar character with which we are familiar. It is indeed another "baby" Haydn—the "lost heir" is Miss Scott's happy phrase—and as such it must surely be welcomed and quickly restored to its rightful place in the family circle.

In melodic content, and even in romantic charm, it is, in any case, far ahead of anything which other composers of the same period were able to produce. It would not be correct to say that we know what to expect in a Haydn Quartet. We are familiar with his style and methods, of course, but here, as in many other early examples, are numerous happy little experiments and audacities, that charm us from their sheer unexpectedness. The skipping semi-quaver figures (crossing the strings) in the first movement—sometimes in the first violin part and sometimes in the second (for, already, this is conversational quartet-writing); the persistence of the cheery "snap" rhythm in the first Minuet; the enterprising freedom of

outline in the Finale—these are all points which everybody will recognise as characteristic of the composer who had, in every work which bears his name, something new and stimulating to give to us

We shall, perhaps, be less prepared for the richness of melodic expression which is provided in the slow movement—a movement which, however, for all its beauty, entirely lacks the contrasts which Haydn was wont to supply. The accompanying figures, on the lower instruments here are, indeed, practically unvaried in shape during the whole Adagio of over 150 bars (counting repetitions). I think performers would be amply justified in disregarding the repeat marks in this movement, and even in playing the music at a more flowing tempo than Adagio suggests, in order to avoid monotony.

But this is not the place to indulge in detailed comments upon a work which is now, happily, available both for study and performance. All quartet parties (amateur and professional) should welcome this acquisition to their repertory. The music has been beautifully engraved and produced by the Oxford University Press. Miss Scott has included interesting variants from different editions, which are given (undisturbingly) as footnotes to the score; she has also edited the separate parts for players with skill and sympathy.

Our musical explorers are not always good editors. Miss Scott is; she is thorough, she does not irritate us with irrelevant details, and she has no fads. I hope she will continue her researches in the same happy spirit—and, perhaps, on the same happy playground. We shall all rejoice when we hear she is engaged upon another game of Haydn-seek!

THOMAS F. DUNHILL.

"STEP TO A DRUM," by Betty Inskip (Chapman and Hall 7s. 6d.), and "SEA TANGLE," by Mirabel Cobbold (Heath Cranton, 7s. 6d.), two second novels, different as they are in matter and in manner, have one link in common, their writers have both plenty of ideas with which to carry out their second adventures in fiction to make them really interesting.

In "Step to a Drum," Betty Inskip develops, through a series of incomplete incidents, the character of one Noel Carter, an attractive, immature girl who vibrates between her allegiance to herself and to others; at one moment she demands the self expression so dear to the present age, at another, half conscious of her own dread of responsibility, she withdraws into the shelter of the expressions of others.

Noel Carter is a casual young woman whose character is unfolded in a casual manner of writing which cloaks, nevertheless, a great deal of care; and curiously enough, though this method produces a quite vivid result when Noel and her friends and her relations are considered separately it detracts from their reality when they appear in concerted action one with another. The sad little pictures of each member of the Meredith family, except perhaps that of Mr. Meredith, who is an obvious peg for a prejudice, are in themselves real. But when they are placed in action with one another and with Noel and she with them they lack the vital force of motion and remain poised wherever their inventor has placed them. And what is true of the Merediths who supply the conventional background from which Noel quite reasonably escapes to London and music is true also of the circle of young people who make up the London episodes—they are in themselves definite enough, with one another they become creatures of mist. If the author, possibly were less intent upon her chosen manner of being intelligently inconsecutive and allowed her very real gifts of insight and sympathy to develop to their conclusions she would liberate her characters into the inevitable action of life, and give to her studies of them a warmth and movement which would bind them together.

"Sea Tangle" is as the poles apart. Here, far from there being lack of warmth and movement the whole book is so crowded with both that the reader is left perspiring and panting from their mingled energies! The story of Joanna who shipped as a stowaway in the "Anna Lee" is from first to last in the realm of romantic adventure; at one moment the brutalities and sentimentalities of the "Anna's" Master are so crude as to seem like "a close up" in the films; at another, Mirabel Cobbold's genuine gift for writing lends to her sea scenes and her descriptions of life on a trading steamer both vigour and freshness. But she cannot pause for long enough to set her effects—the unfortunate Joanna, all wisdom and maturity at sixteen, and her sea Captain, Andrew King, are hurled through storms and mutinies, through the jaws of sharks, and through the devastations of their own misunderstandings, losing here a leg and there an illusion with an equal amount of agony apparently and forgetting both losses with such rapidity that they are greedy for more on the very next page. But for all this heated fancy, Mirabel Cobbold shows her love of high qualities and has written her intricate story with enthusiasm and a certain spaciousness which carries it forward like a hurrying wind to the expected conclusion of disaster and death.

H. J. M.

∞

ORCHESTRAL TECHNIQUE, by Gordon Jacob. (Oxford University Press, 5/-.)

Mr. Gordon Jacob's "Orchestral Technique" is a model of conciseness. In a hundred pages or so he tells the student all that he need know about the complicated art of instrumentation to set him on the right lines for actual orchestral composition. To write for the orchestra one must be able to think orchestrally; that is to say, the peculiar qualities of the various instruments must be so ingrained on the mind that the musical thought can become naturally suited to the medium employed. Mr. Jacob believes in transcription as a means of acquiring this power, and there is certainly much to be said for the idea. For example, take some essentially pianistic work in which the passages lie well for the hands on that instrument. Such passages in themselves may be singularly ill-fitted for either strings or wood-wind. Mr. Jacob shows how an effective arrangement may be made for orchestra by careful treatment. It is in the discovery of the necessary modification that the student will begin to find out what the special characteristics and limitations of the orchestral instruments are. He also suggests the scoring of works from pianoforte arrangements for the same orchestra as the original, and then comparing the result. Stanford made one do this and then write in the original in red ink. The comparison was deeply instructive—not to say humiliating!

Mr. Jacob does not omit to say that instrumentation cannot be learnt from books alone and he stresses the need for the cultivation of the aural imagination and of minutely studying scores immediately after hearing a performance while the impression is fresh on the mind. Gramophone records are useful and in a lesser degree, "listening-in" to wireless performances with a score. Playing in an orchestra, even if only the "kitchen," is invaluable. Like anything else worth doing well there is no short cut to success and instrumentation is particularly exacting since its problems are so wide-spread. Mr. Jacob's book helps in that it deals with first principles and the essentials, but, being concise, it needs to be read and studied with an alert mind and the utmost concentration. A little more space should perhaps have been given to the strings section; something might have been said to show how to avoid cramped writing, for writing for strings may easily become cramped if too close a reliance is placed upon the general application of Mr. Jacob's remarks that the "normal lay-out of the string orchestra is in four-part harmony."

NICHOLAS GATTY.

SUNDRY PART-SONGS BY DIVERSE COMPOSERS.

The diverse composers of these sundry part-songs have one thing in common—they are all Collegians—but they do not all write the same kind of music. Indeed, the first idea that strikes one on looking through the pile is that there are fashions in harmony as there are fashions in the *coiffure* of ladies. But "fashion" is an unworthy word. Let us call it "style" and let it be granted that style is to a certain extent conditioned by period, generation and, h'm, perhaps fashion. Here are two Oaks and two Ashes, the one for trebles and descant by T. F. Dunhill, the other for three female voices by Gordon Jacob. Mr. Dunhill sharpens his sevenths, Mr. Jacob flattens them: Mr. Dunhill makes his parts move smoothly in contrary motion (speaking broadly of course), Mr. Jacob makes his move or less smoothly in parallel motion. Mr. Dunhill is a little old-fashioned (no imputation of praise or blame, please! what is praise from the Reds is reproach from the Blues and *vice versa*; the Editor is *ex officio* Purple); Mr. Jacob is "in the movement." Dr. Alcock and Dr. Dyson are two learned Doctors who present the same kind of antithesis. Dr. Alcock writes straightforward, brisk-stepping out-of-door harmony ("The Pine Forest," "The Brownie Man," in two parts and "Sea Voyage" in unison, all from *The Year Book Press*). Dr. Dyson turns cart-wheels through his keys, so that his unison song "Hymn to the Stars" presents more exciting gymnastics, but singers may be assured that they will always end right way up and smiling if they keep their nerve. "A Sailor's Letter" is an optional two-part song and asks for neat articulation. This has the flavour of flattened sevenths and must go into the category "new-fashioned." Arnold publishes them and Mr. Dunhill edits the series, so you see there is no bigotry. In the same series Mr. Dunhill has arranged a number of English and Scottish folk-songs, which may be commended to the musical directors of Women's Institutes and such like.

Another feature of the "new-fashioned" school is to treat dissonances as though they were consonances. This is what Mr. Jasper Rooper has done in his "Old Scots Cradle Song," a fine big song in eight parts in the manner of Peter Warlock, but with the complication of a persistent and determined scheme of cross-rhythms. Choirs of the calibre of the *Oriana*, to whom it is dedicated, will revel in it. Dr. Thomas Armstrong on the other hand in a delicious setting of "O Sweet Content" for female quartet, mostly follows the older manner, but he will not stay put in that category for there is a melting false relation in the middle. Frankly and rightly old-fashioned is Frank Ogilvy's "Calm is the Morn," which is the first number of a Public School series of easy quartets, the aim of which is to avoid impossible tenor parts and to enable unsteady voices to sing harmoniously together. Joseph Williams publishes this series; Boosey is the publisher of Mr. Ogilvy's more ambitious "Amaryllis." Also in the older style of harmony is Donald Edeson's "Hail, Holy Queen," for use after Sung Rosary, published by Cary.

Finally, too difficult for classification, must be mentioned: two male-voice quartets—Competition Festival secretaries take note—neither of them difficult, H. H. Albino's "Song of the Pedlar" (Curwen) and T. F. Dunhill's "The Lincolnshire Poacher" (Novello); an animated setting of "When daffodils begin to peer" for three equal female voices, by Margaret Crichton (Curwen); a vigorous canon for two sopranos, "I loved a lass," by C. S. Lang (Novello); great fun, but a little rigorous to the words; "The Wraggle Taggle Gypsies," arranged by Rutland Boughton (Curwen), with an accompaniment for piano or orchestra, suitable for a village choral concert and effective; "Two Songs of Autolycus," by Arthur Somervell (Arnold) which are delightful and sing themselves; and "Good Counsel," the kind of ethical hymn that makes a good unison song, and a delicate "Cradle Song," by Norman Demuth (Arnold).

F.H.

OPERA AND DRAMA

TWO first performances, two allegories, and two musical comedies were presented in the Parry Opera Theatre at the end of the Christmas term. In the world of opera the laws of mathematics do not run and three times two makes not six, but four. Four composers, however, did in this case make four operas—Holst, Arthur Benjamin, Frank Bridge, and Armstrong Gibbs. *Savitri*, *The Devil Take Her*, *The Christmas Rose*, and *The Blue Peter*, are all by Englishmen and Collegians, and there any resemblance between them ends. Nothing in the world is so unlike anything else in the world as one opera is unlike another. *Savitri* is aloofly crystallinely beautiful; *The Devil Take Her* is clever and amusing, and its music is witty. *The Christmas Rose* takes a legend that should warm the heart and does in spite of a rather pedestrian libretto lead to a fine choral climax; *The Blue Peter*, a comedy of intrigue is in the true line of British ballad opera. *Savitri* and *The Blue Peter* have both been heard in the Parry Theatre before. Perhaps the most important thing about *The Devil Take Her* is its wit. The music moves along merrily enough in time with the action, a great merit certainly but not without parallel. Much rarer is the music that can be called not merely humorous, but witty. Gibbs's music, for instance, twinkles humourously enough, but is hardly witty. In Gilbert and Sullivan, Gilbert is witty and Sullivan is clever and together they make rare comedy, but there is not much wit in the music. There is some perhaps, in Rossini and Puccini has brought off a stroke or two in *Gianni Schicchi*. Benjamin's score bristles with it. The surgical operation by which the mouth of the dumb is unstopped is, of course, the chief example of the witty use of orchestral noises, but point after point is taken up by purely musical means, and the rather broad comedy of the plot is polished up thereby till the whole thing scintillates. Sir Thomas Beecham conducted, so that there was nothing lost on that side in the performance, and the names of Sarah Fischer, home from the Opéra Comique, Trefor Jones, home from his week-end at Tantivy Towers, Thomas Dance always at home in comedy and Elizabeth Aveling, ever up to some domestic mischief in the Parry Theatre, are warrant enough to the world that no chances were missed on the vocal side. Anyhow, the world soon heard about it and demanded an extra performance. If they had not, I, the writer, would not have been able to tell you about it.

F.H.

THE CHRISTMAS ROSE

Characters :	8th & 10th December	11th December
Miriam	EUGENIE WALMSLEY	RUTH NAYLOR
Reuben	JOYCE MCGLASHAN	SHEELAH FIELD
(Children of the Third Shepherd)		

Shepherd I	...	...	...	MORGAN JONES	MORGAN JONES
Shepherd II	...	...	...	HOWARD HEMMING	HOWARD HEMMING
Shepherd III	...	...	...	RODERICK LLOYD	RODERICK LLOYD

Chorus:

Women: E. Bloom, M. Dornay, B. Lane, B. Jackson, K. Toby, J. Vowles, S. Field, J. McGlashan, M. Horton, L. Kerr, M. McArthur, B. Sleigh, J. Ward, E. Aveling, M. Lee, M. Purkiss.

Men: A. Gordon-Brown, J. Boddy, J. Gibson, T. Dance, E. Holbrook, L. Dawson, D. Lewis.

Scene I. At night, on the hills near Bethlehem. *Scene II.* The way to Bethlehem.

Scene III. Before the Inn, Bethlehem, at the approach of dawn.

Producer: JOHN B. GORDON, Hon.A.R.C.M.

“THE BLUE PETER”

Originally produced in 1923, at the Royal College of Music

Characters :	8th & 10th December	11th December
Simon (a market gardener) ...	THOMAS DANCE	JOHN GIBSON
Joan (his wife)	ELISABETH AVELING	MARGUERITE DORNAY
Susan (her maid)	CECILIA GREEN	BETTY JACKSON
Robin (a sailor)	HOWARD HEMMING	MORGAN JONES

Scene : Simon's House and Garden.

Producer: L. CAIRNS JAMES, Hon.R.C.M.

Leader of the Orchestra : Madge Dugarde, A.R.C.M.

Musical Staff: G. Weldon. I. Clayton. B. Lane.

Stage Manager: Marjorie Haviland. Assistant Stage Manager: Edward Holbrook.

Dresses by Mrs. Gotch, Hon.R.C.M.

Wigs by Bert.

Master Mechanist: Max Leslie.

Electrician: J. Hughes.

The Scenery painted by SIMPSON ROBINSON.

“ SAVITRI ”

1st Dec.

Characters :	and Matinee, 2nd Dec.	2nd Dec. (Evening)
Satyavan (a woodman) ...	HOWARD HEMMING	MORGAN JONES
Savitri (his wife)	EUGENIE WALMSLEY	JOYCE MCGLASHAN
Death	RODERICK LLOYD	VICTOR HARDING

The Voices: E. Bloom, A. Bodey, D. Daniell, M. Dornay, S. Field, C. Green, A. Horton, B. Jackson, B. Lane, M. McArthur, R. Naylor, K. Toby, J. Vowles.

The Production is by CLIVE CAREY, Hon.A.R.C.M.

Assistant Producer: JOHN B. GORDON, Hon.A.R.C.M.

"THE DEVIL TAKE HER"

Characters :

Wife	...	...	...	...	...	SARAH FISCHER, Hon.A.R.C.M.
Poet	...	...	...	...	...	TREFOR JONES, Hon.A.R.C.M.
Neighbour	...	...	...	...	...	THOMAS DANCE
Maid	...	...	...	...	...	ELISABETH AVELING
Doctor	...	...	...	...	...	<div> <div> VICTOR HARDING 1st Dec. and Matinee, 2nd Dec. RODERICK LLOYD 2nd Dec. (Evening) </div> </div>

Assistants ...	...	...	...	...	...	{	JOHN GIBSON
						{	BETTY JACKSON
						{	KATHLEEN TOBY
1st Woman ...	...	...	...	...	...	{	RUTH NAYLOR
						{	1st Dec. and Matinee, 2nd Dec.
						{	DOREEN DANIELL
						{	2nd Dec. (Evening)
2nd Woman ...	...	...	...	...	...	{	JANE VOWLES
						{	1st Dec. and Matinee, 2nd Dec.
						{	BARBARA LANE
						{	2nd Dec. (Evening)
3rd Woman ...	...	...	...	...	...	{	SHEELAH FIELD
						{	1st and 2nd Dec. (Evening)
						{	MARGARET MCARTHUR
						{	2nd Dec. (Matinee)
Orange Seller ...	...	...	...	...	...	{	MARGARET MCARTHUR
						{	1st and 2nd Dec. (Evening)
						{	ADA HORTON
						{	2nd Dec. (Matinee)
Sweep ...	...	...	...	...	...	...	HOWARD HEMMING
Watchman ...	...	...	...	...	...	...	MORGAN JONES
Beggar ...	...	...	...	...	...	...	ALAN GORDON-BROWN
Bird Seller ...	...	...	...	...	...	...	KATHARINE CRASTER

Scene : The Poet's House in Cheapside ; night, and the next morning.

Producer : JOHN B. GORDON, Hon.A.R.C.M.

The words of the Beggar's Song and the Drinking Song are by Cedric Cliffe.

Leader of the Orchestra : Madge Dugarde, A.R.C.M.

Musical Staff : Gwendolyn Bray, Ivan Clayton, James Verity, Muir Mathieson.

Stage Manager : Marjorie Haviland. Assistant Stage Manager : E. Holbrook.

Dresses by Mrs. Gotch, Hon.R.C.M.

Wigs by Bert.

The Scenery of "The Devil Take Her" painted by Simpson Robinson from the design kindly made by Hans Strohbach.

Master Mechanist : Max Leslie.

Electrician : J. Hughes.

COLLEGE CONCERTS

THURSDAY, 22nd OCTOBER (Chamber)

ORGAN SOLO	...	...	Rhapsody in C major	...	...	Heathcote Statham
			A. VERNON BUTCHER.			
SONATA for Violin and Piano	...	...	for Violin and Piano	...	...	J. McKay Martin (Student)
			RALPH NICHOLSON, A.R.C.M. (E.),			PAMELA NORRIS (S.).
SONGS	...	...	a. Sea Wrack	...	...	Stanford
			b. Wer hat dies Liedlein erdacht	...	...	G. Mahler
			MARY LEACH (S.).			
			Accompanist—LENA GRIFFITHS, A.R.C.M. (S.).			
PIANOFORTE SOLO	...	...	Sonatine	...	...	M. Ravel
			OLGA WEBB.			
SONATA for Violoncello, in G major	...	...	...	...	...	Sammartini
			BERNARD RICHARDS (S.).			
			Accompanist—IRENE KOHLER, A.R.C.M. (Courtney Scholar).			
SCENE	...	...	Ye powers that dwell below (<i>Alceste</i>)	...	...	Gluck
			GRACE BODEY.			
			Accompanist—JOAN M. GILBERT, A.R.C.M. (E.).			
PIANOFORTE SOLO	...	...	Prelude, Chorale and Fugue	...	...	César Franck
			FREDERICK MAY.			

- FOLK SONGS... } ... R. O. Morris
 a. Seventeen come Sunday
 b. Brisk young Sailor
 c. Tarry trousers
 d. The Lawyer
- THELMA BOWLES (S.), JANE VOWLES, A.R.C.M. (Royal Amateur Orchestral S.).
 GRACE BODEY, RICHARD O. LATHAM, WILLIAM PARSONS (Wilson S.), ROWLAND ROBSON (S.).

TUESDAY, 27th OCTOBER (Second Orchestra)

- CONCERTO for Pianoforte and Orchestra, in C minor, No. 3, Op. 37 ... *Beethoven*
 GEORGE J. MALCOLM.
 Conductors—1. RALPH NICHOLSON. 2. J. ATHOL PAGE. 3. MUIR MATHIESON.
 SYMPHONY in G minor (K 550) ... *Mozart*
 MARCHE MACABRE ... *Brian Easdale* (Foli Exhibitioner)
 Conducted by THE COMPOSER.
 CONCERTO for Pianoforte and Orchestra, in A minor, Op. 16 ... *Grieg*
 CONSTANCE FARRINGTON (E.).
 Conductors—1. VIDA GWENDOLEN BRAY. 2. JOAN BICKERS. 3. J. BERESFORD VERITY.
 Conductor—DR. MALCOLM SARGENT, F.R.C.M.

FRIDAY, 30th OCTOBER (First Orchestra)

- SINFONIA CONCERTANTE for Orchestra, with Pianoforte ... *William Walton*
 At the Piano—RUTH PASCO (Clementi E.).
 SYMPHONY No. 1, in E minor ... *J. Sibelius*
 SCENE ... *Ma dall' arido stelo divulsa (Un Ballo in Maschera)* ... *Verdi*
 DOROTHY E. MILNES, A.R.C.M. (Ernest Palmer Operatic E.).
 EXTRACTS from "The Mastersingers" (a) Prelude, Act III ... }
 (b) Dance of Apprentices ... }
 (c) Entrance of the Mastersingers ... } *Wagner*
 Conductor—DR. MALCOLM SARGENT, F.R.C.M.

THURSDAY, 5th NOVEMBER (Chamber)

- SUITE for Pianoforte and Clarinet, in F major ... *R. H. Walthew*
 JUANITA TRIGGS, A.R.C.M., RICHARD S. WALTHEW (Charlotte Holmes E.).
 SONGS ... *a. If there were dreams to sell ... John Ireland*
b. The Milkmaid's Song ... Stanford
c. The Malden ... Parry
 GRACE PEACE (E.).
 Accompanist—PHYLLIS NORBROOK.
 PIANOFORTE SOLOS ... *a. Hommage à Rameau ... Debussy*
b. Study in D sharp minor ... Scriabine
 ELEANOR I. COLLIER.
 VIOLONCELLO SOLOS ... *a. Two Almans ... Johnson*
b. Sonata in B flat ... Arne
 MARGUERITE SLOANE, A.R.C.M. (E.).
 Accompanist—JANE VOWLES, A.R.C.M. (Royal Amateur Orchestral Society S.).
 ORGAN SOLO ... *Prelude and Fugue in G major ... Bach*
 GILBERT A. SELICK, A.R.C.M., F.R.C.O.
 PIANOFORTE SOLOS ... *a. Fugue in A minor ... Bach*
b. Poissons d'Or ... Debussy
 MARGARET CHANNON, A.R.C.M. (E.).
 SONG ... *Air de Lia ... Debussy*
 AUDREY LANGFORD BROWN.
 Accompanist—CONSTANCE FARRINGTON.
 PHANTASY TRIO for Strings ... *Helen Hunter* (Carlotta Rowe Scholar)
 (Awarded First Prize in Cobbett Competition, July, 1931)
 ERIC ROBINSON (E.), NORA WILSON, JAMES WHITEHEAD (Morley S.).

THURSDAY, 19th NOVEMBER (Chamber)

- QUARTET for Strings, in F major, Op. 96 ... *Dvorak*
 RALPH E. SANDERS, A.R.C.M. (Associated Board E.), MARGOT STEBBING, A.R.C.M. (E.).
 BERYL SCAWEN BLUNT, A.R.C.M., BERNARD RICHARDS (S.).

SONGS	...	...	a. The Harvest of sorrow	...	...	...	S. Rachmaninov
			b. The white peace	...	...	...	Arnold Bax
			c. When lights go rolling round the sky	...	...	...	John Ireland
			WILLIAM PARSONS (Wilson S.).				
			Accompanist—AUDREY GIRLING, A.R.C.M. (E.).				
PIANOFORTE SOLOS	...	...	Le Tombeau de Couperin	...	...	...	Ravel
			a. Minuet.	b. Toccata.	...	...
			EILUNED DAVIES (S.).				
VIOLONCELLO SOLOS	...	...	a. Arioso	...	...	...	Bach
			b. Hungarian Rhapsody	...	...	...	Popper
			PHYLLIS M. GEESON, A.R.C.M.				
			Accompanist—JUANITA TRIGGS.				
SONGS	...	...	a. Care selve	...	...	...	Handel (arr. A.L.)
			b. The Child and the twilight	...	...	...	Parry
			JOAN A. LOVEROCK, A.R.C.M. (E.).				
			Accompanist—PHYLLIS M. COOK.				
VIOLA SOLO	...	...	Sonata in G major	...	...	...	Marcello
			MARGOT STEBBING, A.R.C.M.				
			Accompanist—HELEN BAINTON, A.R.C.M. (Ashton Jonson E.).				
ORGAN SOLO	...	...	Dithyramb	...	...	...	B. Harwood
			RICHARD H. MOORE.				

THURSDAY, 26th NOVEMBER (Chamber)

QUINTET for Strings in G major, Op. 111										Brahms
WILLIAM HULSON, A.R.C.M. (S.), BERESFORD VERITY (E.), KATHLEEN CURRY, A.R.C.M. (E.), ELIZABETH MACLURE, A.R.C.M., BERNARD RICHARDS (S.).															
SONGS		...	...	a. Salome	...	...	...	...	...	...	...	...	...	Brahms
				b. Therese	...	...	...	...	...	...	...	...	...
				c. Wehe, so willst du mich wieder	...	...	...	...	...	...	...	...	...
				PHYLLIS PRESTON, A.R.C.M.											
				Accompanist—JOAN GILBERT, A.R.C.M. (E.).											
PIANOFORTE SOLOS				a. Allegro from Sonatina in F, Op. 36	...	...	...	...	...	...	...	...	...	Clementi
				b. Montferme	...	...	...	...	...	...	...	...	...
				c. Toccata in C minor	...	...	...	...	...	...	...	...	...	Bach
				RUTH PASCO (Clementi Exhibitioner).											
SONATA for Violin and Pianoforte, in A major ("Kreutzer")		...	...	...	...	...	...	...	...	...	...	...	...	Beethoven
				ANNIE WAINWRIGHT, A.R.C.M. (S.), IRENE KOHLER, A.R.C.M. (S.).											
VOCAL QUARTETS, Op. 92				1. O charming night	...	...	...	...	...	...	...	...	...
				2. Late autumn	...	...	...	...	...	...	...	...	...
				3. Even-song	...	...	...	...	...	...	...	...	...
				4. Why?	...	...	...	...	...	...	...	...	...	Brahms
THELMA BOWLES (S.), GRACE BODEY, MORGAN JONES (S.), WILLIAM PARSONS (S.).															
		Accompanist—LENA GRIFFITHS (S.).													

INFORMAL CONCERTS

Six Informal Concerts (Nos. 163—168) were held during the Term, of which three were Orchestral. Some dozen junior conductors directed the Third Orchestra in two classical programmes. The Director conducted a String Orchestra at the last concert on 4th December, in a programme that contained David Evans's Concerto for String Orchestra and Parry's "An English Suite." At the Concert on 24th November Miss Elisabeth Aveling gave the first performance of four songs for Soprano and six instruments by Alan Gordon Brown.

MIDDAY RECITALS

Three Midday Recitals were given in October and November by Miss Dorothy Clark (Contralto), accompanied by Mr. Geoffrey Corbett, A.R.C.M.; by Dr. Ernest Bullock, D.Mus.(Dunelm), Hon. R.C.M., F.R.C.O. (Organ), who played two Choral Preludes, by Ernest Farrar, and Herbert Howells's Rhapsody No. 3; and by Mr. Lloyd Powell, A.R.C.M. (Pianoforte).

STUDENTS' EVENING RECITALS

Recital No. 83 (Songs and Piano) by Margaret McArthur (Contralto), and Geoffrey Corbett (Piano), included songs by Armstrong Gibbs and H. Arnold

Smith. Recital No. 84 (Piano and Songs) by Josephine Southey-John, A.R.C.M. (Piano), and Margaret Rees, A.R.C.M., accompanied by Audrey Girling, A.R.C.M., included songs by Armstrong Gibbs and Stanford.

JUNIOR EXHIBITIONERS' CONCERT

The Eleventh Junior Exhibitioner's Concert was held on 10th November. The programme contained 22 items.

THE R.C.M. PATRON'S FUND

The following programmes were performed during the Christmas Term:—

FOR EXECUTIVE ARTISTS

22nd OCTOBER

- AIR ... "Revenge, Timotheus cries" (*Alexander's Feast*) ... *Handel*
HENRY CUMMINGS (Royal Academy of Music)
- VIOLIN CONCERTO in A minor (two movements) *Dvorák*
DORIS SMITH (Royal Academy of Music)
- RECITATIVE & AIR (*Don Giovanni*) ... "In quali eccessi" } *Mozart*
"Mi tradi" ... }
- JANET HAMILTON (Royal Academy of Music)
- CONCERTO for Pianoforte and Orchestra, in C minor *S. Rachmaninov*
CYRIL SMITH (Royal College of Music)

CONCERT OF CHAMBER MUSIC BY THE GRILLER QUARTET

13th NOVEMBER

- | | |
|-------------------------------|-----------------------------|
| SIDNEY GRILLER (First Violin) | PHILIP BURTON (Viola) |
| JACK O'BRIEN (Second Violin) | COLIN HAMPTON (Violoncello) |
- QUARTET in G major, Op. 77, No. 1 *Haydn*
- FIRST QUARTET, in G major *Arnold Bax*
- QUARTET in C major (K. 465) *Mozart*

FOR COMPOSERS AND EXECUTIVE ARTISTS

4th DECEMBER

- CONCERTO for Pianoforte and Orchestra, in D major, No. 26 (K. 537) ... *Mozart*
HELEN PERKIN
Conductor—BERNHARD ORD (Royal College of Music)
- SONGS ... a. Where'er you walk (*Semele*) }
b. Recitative: Justly these evils } ... *Handel*
Air: Why does the God of Israel sleep? (*Samson*) }
- MARTIN BODDEY (Guildhall School of Music)
- SYMPHONY in C minor (first movement) *Guy Warrack*
(First performance) (Royal College of Music)

A.R.C.M. EXAMINATION

DECEMBER, 1931

The Director has approved the following Awards

PIANOFORTE (TEACHING)—	VIOLIN (SOLO PERFORMANCE)
Cameron, Whitney Elias	<i>a b</i> Emms, Gerald Hastings
Campbell, Arthémise	VOLONCELLO (TEACHING)—
Cholmeley, Mary Monica	Bowen, Irene Joyce
Dixon, Winifred Ruth	Hewlins, Betty Garland
Edwards, Helen Mary	VOLONCELLO (SOLO PERFORMANCE)—
Jennings, Margaret	Geeson, Phyllis Mary
<i>a</i> Koolhoven,	ORGAN (SOLO PERFORMANCE)—
Charlotte Elizabeth Mary	Snowdon, William Lockhart
<i>a</i> McFarlan, Mary Elizabeth Honey	PIANOFORTE (ACCOMPANIMENT)—
Thorne, Honor Violet	Dauncey, Winifred
Tindall, Evelyn Mary	FLUTE—
Walton, Christine Frances	Gaskell, Winifred Mabel
Wood, Marjorie	THE TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING AND SIGHT READING—
Prentice, Mary Patricia	Dinn, Winifreda Louise
(Omitted in Easter List)	Eva, Marjorie Frances
PIANOFORTE (SOLO PERFORMANCE)—	Priestman, Mary Tuke
Ainsworth, Beatrice Marian	
Bridges, Dora Edith	
Collier, Eleanor Isabella	
Hopwood, Edith Clara	
Templeton, Alec	
SINGING (TEACHING)—	
Patten Smith, Elizabeth Rosa	
VIOLIN (TEACHING)—	
<i>a</i> Crawley-Boevey, Juliet Blanche	
Gibbons, Mary Agnes	
<i>b</i> Jelly, Alice Emily Mary	
Kirkland, Catherine Ella	

a Competent knowledge of Harmony.*b* Competent knowledge of Counterpoint.

THE TERM'S AWARDS

CHRISTMAS TERM, 1931

The Director has approved the following Awards

Council Exhibitions—	Holmes, Ruth	Pianoforte
Edgar, Nora	Fraser, Shena	Pianoforte
Wilson, Nora	Boughton, Joy	Hautboy
Blunt, Beryl S.	Sloane, Marguerite	'Cello
Cassidy, Patricia	Extra Awards—	
Lewis, Dudley	Cambitzi, Helen	Violin
Norris, Jean P.	Cope, Dorothy	Singing
Wiles, George E.	Gaskell, Diana	Pianoforte
Butcher, Archibald V.	Gordon-Brown, Alan	Singing
Davidson, Helen F.	Pryce-Tidman, Vera	Harp
Page, Jack	Smyth, Irene A.	Singing
	Wells, Sylvia M.	Pianoforte

Junior Exhibition— Shine, Elizabeth Violin	Manns' Memorial Prize— Hulson, William A. G.
Extra Award— Malcolm, George Pianoforte	Scholarship Exhibitions— Renewed to July, 1932— Bloom, Elsie Singing Hobman, James L. Flute Hopkinson, James C. Flute
Edmund Grove Exhibition— Dugarde, Madge Violin Lovering, Mabel Pianoforte	Awarded for one year to Dec., 1932— Castaldini, Joseph F. E. Bassoon
London Musical Society's Prize— Divided between— Harding, Victor Walmsley, Eugenie	Opera Exhibitions— Renewed to July, 1932— McGlashan, Joyce Toby, Kathleen M. Renewed to April, 1932— Dance, Thomas Renewed to December, 1932— Martin, Cyril J.
Scholarships renewed for one year— Liverpool— Gaskell, Winifred Norfolk and Norwich— Emms, Gerald Page, John	Ernest Palmer Opera Study Fund Exhibitions— Awarded for one year to Dec., 1932— Holbrooke, Edward
South Province of Victoria— Special award for one year— Carter, Isobel	
Dove Prize— Divided between— Robinson, Eric Verity, James Beresford	CORRECTION Carlotta Rowe Scholarship— Hunter, Helen
Edwin F. James Prize— James, Cecil E.	

LIST OF DATES

EASTER TERM, 1932

ENTRANCE EXAMINATION	...	...	Wednesday, 6th January
TERM BEGINS	...	...	Monday, 11th January
HALF TERM BEGINS	...	...	Monday, 22nd February
TERM ENDS	...	...	Saturday, 2nd April

MIDSUMMER TERM, 1932

ENTRANCE EXAMINATION	...	...	Wednesday, 27th April
TERM BEGINS	...	...	Monday, 2nd May
HALF TERM BEGINS	...	...	Monday, 13th June
TERM ENDS	...	...	Saturday, 23rd July